

PRACTICAL INSTRUMENTATION

BY

RICHARD HOFMANN.

TRANSLATED BY

ROBIN H. LEGGE.



PART V.

THE COMBINATION OF STRINGS, WOOD-WIND
AND HORNS.



LONDON
AUGENER & C^o.



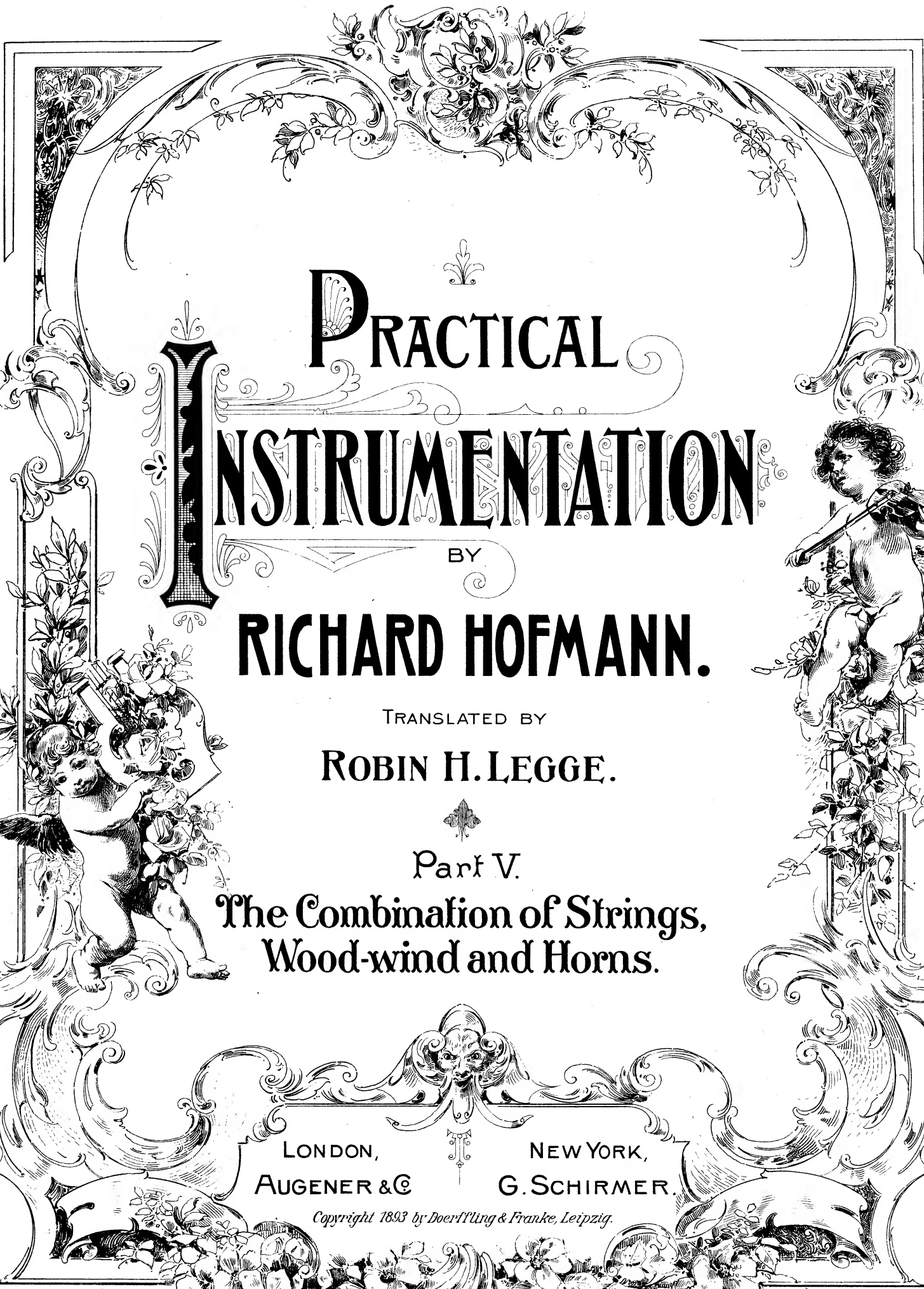


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PART V.

The Combination of Strings, Wood-wind and Horns.

The above combination may be arranged for chorals and passages of sustained harmonies as shown in part III, and in part IV, Ex. 1^a and 1^b (where horns are used. When 3 horns are used they may take the alto, tenor and bass parts. If only 2 occur they usually take the alto and tenor, or alto, or tenor and an added part. Under certain circumstances (when the compass and the register of the instruments suit) they may take the outer parts.

Exercise I.

Arrange chorals for these instruments, as in Part IV, Ex. II^b.

Exercise II.

Arrange songs or arias for voice with accompaniment of strings and wood-wind with horns, for the study of which the following examples will be of service:

- Haydn**, Creation, aria No. 6. 1 flute, 2 oboes, 2 bassoons, 2 horns in *D*, double-bassoon and strings.
 " " aria No. 8. 2 flutes, 2 clarinets, 2 bassoons, 2 horns in *G* and strings.
Mozart, Magic-Flute, No. 3. 2 clarinets in *B*[♭], 2 bassoons, 2 horns in *E*[♭] and strings.
 " " No. 15. 2 flutes, 2 bassoons, 2 horns in *F* and strings.
 " Don Giovanni, No. 3. 2 clarinets in *B*[♭], 2 bassoons, 2 horns in *E*[♭] and strings.
 " " " No. 6. 2 flutes, 2 bassoons, 2 horns in *F* and strings.
 " " " No. 13. 1 flute, 1 oboe, 1 bassoon, 2 horns in *F* and strings.
 " " " No. 15. 2 oboe, 2 horns in *G* and strings.
 " " " No. 19. 2 flutes, 2 clarinets in *C*, 2 bassoons, 2 horns in *C* and strings.
Weber, Oberon, Act II finale. 2 flutes, 2 oboes, 2 clarinets, 1 horn, 2 bassoons and strings.
 " Freischütz, No. 7. 2 flutes, 2 oboes, 2 bassoons, 2 horns in *G* and strings.
 " " No. 12. 2 clarinets, 2 bassoons, 2 horns in *E*[♭] and strings.
Lortzing, Czar and Carpenter, No. 2. 1 flute, 2 oboes, 2 bassoons, 2 horns in *D* and strings.
 " " " " No. 14. 1 flute, 2 clarinets in *B*[♭], 2 bassoons, 2 horns in *E*[♭] and strings.
Mendelssohn, Elijah, No. 8. 2 oboes, 2 bassoons, 2 horns in *E* and strings.
 " " No. 14. 2 flutes, 2 clarinets in *B*[♭], 2 bassoons, 2 horns in *E*[♭] and strings.
 " " Quartett. 1 clarinet, 1 bassoon, 2 horns in *B*[♭] and strings.
Schumann, 'Pilgrimage of the Rose'. No. 6. Sop. u. alto. 2 flutes, 2 oboes, 2 clar. in *B*[♭], 2 bassoons, 2 horns in *F* and strings.
 " " " " " No. 14. Tenor. 2 flutes, 2 oboes, 2 clar. in *B*[♭], 2 bassoons, 2 horns in *F* and strings.
Beethoven, Fidelio. No. 1. 1 flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns in *A* and strings.
 " " No. 2. 1 flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns in *C* and strings.
 " " No. 15. 1 flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns in *G* and strings.

These exercises will also be useful for score-reading.

The following show clearly how strings, wood-wind and horns may be combined advantageously in a variety of manners. They may be studied before Ex. II.

Score examples in which 1) the strings or wind and horns alternate: 2) where they are used together.

1. Beethoven, C-minor pianoforte concerto.

Allegro con brio.

Oboi.

Fagotti.

Corno in F \flat .

Violino I.

Violino II.

Viola.

Violoncello & Contrabbasso.

2. Cherubini, 'Abencerages', overture.

Allegro.

Flauti.

Oboi.

Clarineti in C.

Corni in D.

Violino I.

Violino II.

Viola.

Violoncello & Contrabbasso.

3. Beethoven, 'Egmont', overture.

Allegro.

Clarineti in B.

Fagotti.

Corni in F.

Corno in E \flat .

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

4. Berlioz, Harold symphony. 1st movement.) (By permission of Breitkopf & Härtel, Leipzig.)

un peu plus vite.

Flauto piccolo.

Flauto.

Oboi.

Clarineti in C.

Fagotti.

Viola-Solo.

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

Cf. also part III, example 46.

Allegro vivace.

Violoncello &
Contrabasso.

D. & F. 5

Allegro.

Oboi.
Clarinetti in B \flat .
Fagotti.
Contrafagotto.
Corni in C.
Trombi in C.
Violino I.
Violino II.
Viola.
Violoncello & Contrabasso.

8. **Brahms**, D-major symphony. 1st movement. (By permission of N. Simrock, Berlin.)

Allegro non troppo.

Flauti.
Clarinetti in A.
Fagotti.
Corni in D.
Corni in E.
Violoncello & Contrabasso.

Cf. also **Beethoven**, 'Fidelio'. No. 10. Final bars. (Wind descending to the lowest depth.)

" " No. 11. Bars 1—4.

" " No. 14. Quartett più moto.

" Symphony in F, 1st movement, bars 52, 53, 56, 57.

See also part III, pag. 10, example 26.

" " in C, 1st movement, part II, bars 72—103.

" " in B \flat , 2nd movement, Adagio, bars 26, 27. (Cf. here also bars 6, 7 from end.)

" " 'Pastoral', scene at the brook, bars 92—95.

" " shepherd's song, bars 46—49.

Schumann, symphony 1, movement III, scherzo trio I and end.

" " 4, movement I, Peters' Edition, pag. 8, 14, 15, 40, 41, 43.

" " 4, movement IV, Peters' Edition, pag. 96, 97, 110, 111.

9. Beethoven, 'Fidelio', overture.

Adagio.

Flauti. *p dolce*

Oboi. *p*

Clarinetti in A. *p dolce*

Fagotti. *p dolce*

Corni I. II. in E. *p dolce*

Corni III. IV. in E. *p*

Violino I. *p dolce*

Violoncello. *p dolce*

See also part III, pag. 10, example 26.

10. Beethoven, 'Fidelio', No. 3, Quartett.

Andante sostenuto.

Flauto I. *p*

Clarinetti in C. *a² p*

Fagotti. *a² p*

Corni in G. *p*

Violino I. *p*

Violino II. *p*

Viola. *p*

Marzeline. *p*

Leonore. *p*

Jaquino. *p*

Rocco. *p*

Violoncello & Contrabasso. *a² p*

wer - - de glück - - lich sein, ich wer - - de glück - - - - lich

o namenlo - - - se Pein, o na - - - men, na - - - - men

ein - - - mir wird so wunder - bar, mir wird so wun - - - - der -

wer - - de glück - - lich sein, ja glück - - - - lich

Cf. also: part III, pag. 24, example 56.

14. Beethoven, Symphony No. 7. 2nd movement.

Allegretto.

Flauti. *pp* *ten.* *pp*

Oboi. *p* *pp* *ten.* *pp*

Clarineti in A. *pp*

Fagotti. *pp*

Corni in E. *pp*

Violino I. *ten.* *p* *pizz.* *p*

Violino II. *ten.* *p* *pizz.* *p*

Viola. *ten.* *p* *pizz.* *p*

Violoncello & Contrabbasso. *a² ten.* *p* *pizz.* *p*

See part III, example in score No. 50.

Score examples.

The strings and wind as an independent body, with occasional use as a solo instrument, for playing the melody, accompaniment or filling in the harmony.

15. Mendelssohn, Piano concerto in G-minor. (2nd movement.)

Andante.

Fagotto I.

Corno I in E.

Viola.

Violoncello I.

Violoncello II.

Contrabasso.

16. Haydn, 'Oxford symphony'. 4th movement.

Allegro.

Flauto I.

Corno II in G.

Violino I.

Violino II.

Viola.

Violoncello.

17. Weber, 'Oberon', overture.

Allegro con fuoco.

Solo.

Clarinetto I in A.

Corno I in D.

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

*) Cor. II sounds in unison with the Viola.

18. Volkmann, B \flat symphony. 2nd movement. (By permission of Schott's Söhne, Mainz.)

Andantino.

Solo.

Oboe I. *p* *pp*

Corno I in F.

Violino I. *pizz.* *p*

Violino II. *pizz.* *p*

Viola. *p*

Violoncello. *pizz.* *p*

Contrabasso. *pizz.* *p*

poco ritard. *a tempo* *cresc.* *f poco accelerando*

pp *p* *cresc.* *arco* *arco* *arco* *arco*

pp *poco ritard.* *a tempo* *cresc.* *poco accelerando*

19. Weber, 'Oberon' No. 15.

Andante con moto.

Fagotti. *pp*

Corno I in E. *p*

Violino I. *pp*

Violino II. *pp*

Viola. *pp*

Meermädchen. *p*

Violoncello & Contrabasso. *pp*

o — wie wogt es sich schön auf der Fluth, wenn nichts, als wir Itham Bu — sen ruht, der Wäch — ter leh — net im Däm — rung — schein

*) Horn 2 in unison with viola.

D. & F. 5

20. Gluck, 'Iphigenia in Aulis', overture.

11

Allegro moderato.

Flauto I. *fp*

Oboi. *fp* Solo.

Fagotto I. *fp*

Corno I in C. *fp*

Violino I. *fp*

Violino II. *fp*

Viola. *fp*

21. Haydn, Seasons, 'Spring'.

Allegretto.

Flauto piccolo. *p*

Oboe I. *p*

Corni in C. *p*

Violino I. *p*

Basso Solo. *p*

In lan-gen Fur-chen schreitet er dem Pflu-ge flö-tend nach, in langen Furchen schrei-tet er

cresc. poco a poco - - - - *f* *p dolce*

cresc. poco a poco - - - - *f* *p*

cresc. poco a poco - - - - *f* *p*

cresc. poco a poco - - - - *f* *p*

cresc. poco a poco - - - - *f* *p*

no-ren, Le-o no-ren, der Gat-tin so gleich, der, der führt mich zur Freiheit ins himm- - li-sche Reich.

cresc. poco a poco - - - - *f* *p*

cresc. poco a poco - - - - *f*

23. Weber, 'Freischütz', Arietta No. 7.

Allegretto.

Solo.

Oboe I. *f*

Fagotti. *p*

Corni in C. *p*

Violino I. *p*

Violino II. *p*

Viola. *p*

Violoncello & Contrabbasso. *a2* *p*

24. Weber, 'Freischütz', Cavatina No. 12.

Adagio.

Fagotti. *p dolce*

Corno in E♭. *p dolce*

Violoncello Solo. *espress.*

Violoncello & Contrabbasso. *a2* *pp*

25. Mendelssohn, Nocturne (A Midsummer Night's Dream).

Andante tranquillo.

Clarinetto I in A.

Fagotti.

Corni in E.

Violoncello & Contrabasso.

26. Wagner, 'Siegfried'. (Full score pag. 31—32.) (By permission of Schott's Söhne, Mainz.)

Mässig.

Corno inglese.

Fagotti I II.

Fagotto III.

Clarinetto basso in B \flat .

Mime.

Violoncello & Contrabasso.

So lechzest du auch nach mir, so liebst du auch dei-nen Mi-me, so musst du ihn lieben. Was dem Vö-gelein ist der Vo-gel,

wenn er im Nest es nährt, eh das flügge mag fliegen, das ist dir kind'schem Spross der kundig sagen-de Mi-me, das muss er dir sein!

pizz.

D. & F. 5

27. Beethoven, Pastoral symphony. Bars 121 – 161.

15

Allegro.

Oboe I.

Clarinetto I in B \flat .

Fagotti.

Corni in F.

Violino I.

Violino II.

Viola.

Violoncello & Contrabasso.

D. & F. 5

28. Mozart, Symphony in E \flat . 3rd movement, bars 38—68.

Andante.

Flauto I.

Clarineti in B \flat .

Fagotti.

Corno in E \flat .

Violino I.

Violino II.

Viola.

Violoncello & Contrabbasso.

* The double-bats plays the 1st 16th-note an octave higher. D. & F. 5

29. Mendelssohn, St. Paul, No. 7. (Aria, Jerusalem.)

Adagio.

Flauto I.

Clarineti in B \flat .

Fagotti.

Corni in F.

Violino I.

Violino II.

Viola.

Sopran.

Violoncello.

Je-ru-sa-lem! Je-ru-sa-lem! die du töd-test, die Prophe-ten

30. Beethoven, 'Fidelio', Act I, No. 9.

Allegro con brio.

Fagotto I.

Corno I in E.

Corno II in E.

Corno III in E.

Violino I.

Violino II.

Viola.

Leonore.

Violoncello & Contrabasso.

nein, ich wan - - ke nicht, mich stärkt die Pflicht der treu-en Gat - - -

- ten-lie-be.

31. Mozart, 'Don Giovanni', No. 27.

Moderato.

Oboi.

Clarinetten in B \flat .

Fagotti.

Corno in B \flat basso.

Leporello und Don Juan.

Violoncello.

Das ist gar aus dem Fi-ga-ro von Mo-zart.

p *f* *tr.* *f* *p*

p *f* *p* *f* *p*

p *f* *p* *f* *p*

p *f* *p* *f* *p*

Lep. Don Juan.

Le - - po - rel-lo! Zu Be - feh - le! Kerl, was

p *p* *f*

p *tr.* *tr.* *tr.* *cresc.* *f*

p *tr.* *tr.* *tr.* *cresc.* *f*

p *tr.* *tr.* *tr.* *cresc.* *f*

p *tr.* *tr.* *tr.* *cresc.* *f*

Lep.

steckt dir in der Kehle, in der Kehle? Husten, Schnupfen von Er-kältung, kann es mir wohl an-ders gehn? Kann es mir wohl anders

p *cresc.* *f*

p *cresc.* *f* *p*

p *cresc.* *f* *p*

p *cresc.* *f* *p*

p *cresc.* *f* *p*

Don Juan. Lep. Don Juan. Lep.

gehn? Nun so pfei - fe, weil ich spei - se! Ach mein Herr! Nun wird's? Ich musses ge-stehen! Ihr Herr

p *cresc.* *f* *p*

32. Weber, 'Jubel-Overture'.

Presto assai.

Solo.

Oboe I. *p*

Fagotti. *p*

Corni in E. *p*

Viola. *p* *divisi*

Violoncello. *p* *pizz.*

Contrabasso. *p*

33. Wagner, 'Lohengrin', Act II, 2nd Scene.

In mässiger Bewegung.

Flauti. *pp*

Corno inglese. *p*

Clarinetto I in B \flat . *p*

Clarinetto basso in B \flat . *p*

Fagotti. *pp*

Corno II in C. *pp*

Ortrud. *pp*

Violoncello. *pp* *pizz.* *arco*

In fer - ner Einsamkeit des Wal - - des, wo still und friedsam ich ge - lebt.

34. Weber, 'Oberon', overture.

Adagio sostenuto.

Flauti. *pp stacc.*

Clarineti in A. *pp stacc.*

Corno I in D. *Solo.* *dolce* *con sord.* *p*

Violino I. *pp* *con sord.* *pp*

Violino II. *pp* *con sord.* *pp*

Viola. *pp* *con sord.* *pp*

Violoncello. *pp* *pp*

35. Beethoven, 'Pastoral', symphony. Shepherd's song.

21

Allegretto.
Solo. *dolce*

Clarineti in B \flat .

Fagotti.

Corni in F.

Violino I.

Violino II.

Viola.

Violoncello.

pp *cresc.* *sf* *pdolce* *p* *pizz.*

36. Herold, 'Zampa', overture.

Andante.

Clarineti in B \flat .

Fagotti.

Corno in E \flat .

Violino I.

Violino II.

Viola.

Violoncello & Contrabbasso.

pp *pp* *pp* *pizz.* *pp* *pizz.* *pizz.* *a 2 pizz.*

37. Beethoven, 4-major symphony. 3rd movement.

Assai meno presto.

Flauto I.

Oboe I.

Clarineti in A.

Fagotti.

Corno II in D.

Violino I.

Violino II.

p *p* *p* *p* *p* *p* *p*

Sei — ge-treu bis in den Tod, so will ich dir die Krone des Lebens ge- - ben, sei — ge -

p *sf* *p*

treu bis in den Tod, so will ich dir die Kro-ne des Le-bens ge - - - ben, so will ich dir die

p *p* *p*

Kro - - ne des Le-bens ge - ben. Fürchte dich nicht, fürchte dich

p *sf* *p* *sf* *p*

41. Beethoven, Symphony in *F*, No. 8. 3rd symphony.

Tempo di Menuetto.

Tempo di Menuetto.

Clarinetto I
in B \flat .

Fagotti.

Corni in F.

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

The musical score for 'The Rose Tree' is presented in a standard Western musical notation format. It consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is written on four staves: the first two are for the right hand (treble clef) and the last two are for the left hand (bass clef). The key signature for the piano part is one flat (Bb). The tempo is marked 'Andante' and the time signature is 3/4. The score is divided into two systems, labeled '1.' and '2.'. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The vocal line begins with a melodic phrase in measure 1, followed by a rest in measure 2. The piano accompaniment provides a harmonic foundation with chords and moving lines. The score concludes with a final cadence in measure 8.

[illegible]

*) These bars are difficult to play.

Allegretto

a2

p dolce

cresc. *sf* *p* *cresc.* *sf* *p* *p dolce*

cresc. *p* *cresc.* *p*

cresc. *sf* *p* *cresc.* *sf* *p* *cresc.* *sf* *p*

cresc. *sf* *p* *cresc.* *sf* *p* *cresc.* *sf* *p*

cresc. *p* *cresc.* *p* *dim.* *pp*

cresc. *sf* *p* *cresc.* *f* *p* *dim.* *pp*

cresc. *sf* *p* *cresc.* *f* *p* *dim.* *pp*

42. Schumann. Symphony in *D*-minor. 2nd movement.

Ziemlich langsam.

42. Schumann. Symphony in D-minor. 2nd movement.

Ziemlich langsam.

The musical score is written for a full orchestra. The key signature has two sharps (F# and C#), indicating D minor or its relative major, F# major. The time signature is 6/8. The tempo marking is "Ziemlich langsam." (Moderately slow). The score includes parts for Flute I & II, Oboe I & II, Clarinet I & II, Bassoon I & II, Horn I & II, Trumpet I & II, Trombone I & II, Tuba, Snare Drum, Cymbals, Triangle, Violins I & II, Viola, Violoncello I & II, and Contrabass. The first four measures show the initial entry of the strings and woodwinds. Measures 5-8 feature a more complex texture with the violins playing a melodic line and the other instruments providing harmonic support. Dynamic markings include piano (*p*) and fortissimo (*ff*). Performance instructions like *dolce*, *ten.*, and *pizz.* are present.

Fagotti.

Corno III.IV.
in D.

Violino Solo.

Violino I.

Violino II.

Viola.

Violoncello I.

Violoncello II.

Contrabasso.

43. Haydn, Symphony in E \flat . 2nd movement.

Andante.

Flauto I.

Oboi.

Fagotto I.

Corni in C.

Violino I.

Violino II.

Viola.

Violoncello & Contrabasso.

44. Beethoven, 'Fidelio', No. 9.

Adagio.

Fagotto I.

Corno I in E.

Corno II in E.

Corno III in E.

Violino I.

Violino II.

Viola.

Leonore.

Violoncello & Contrabasso.

wallt mein Blut.

Komm! Hoffnung, lass den letzten

A very difficult progression; it is easier as on next page bar 5.

Stern, den letzten Stern der Müden nicht er-blei-chen, o komm, er-hell', erhell' mein Ziel, sei's noch so fern, so

mf *p* *mf* *p* *fp* *mf* *fp* *mf*

fern, die Liebe, sie wird's er-reichen, ja, ja, sie wird er-rei-chen, sie wird er-

cresc. *fp* *p* *cresc.* *fp* *cresc.* *fp* *p* *fp*

cresc. *p* *dolce* *fp* *pp*

cresc. *p* *dolce* *fp* *pp*

cresc. *p* *cresc.* *fp* *pp*

cresc. *p* *cresc.* *fp* *pp*

cresc. *p* *cresc.* *fp* *pp*

cresc. *p* *cresc.* *fp* *pp*

rei - - - - - chen, komm, o komm, o Hoff - nung!

cresc. *p* *cresc.* *fp*

fp cresc. *f*

fp cresc. *f*

fp cresc. *f*

fp cresc. *f*

fp cresc. *f*

fp cresc. *f*

fp cresc. *f*

lass' den letz - ten Stern der Mü - den, der Müden nicht er - bleichen, er - hell' ihr Ziel, sei's noch so

p *fp cresc.* *f*

fern, sei's noch so fern, die Liebe, die Lie - - be wird er - reichen, die Lie - - - - - be, die Lie be wird er -

Allegro con brio.

colla parte

rei - - - chen. Ich folg' dem in - nern Triebe,

45. Beethoven, *B \flat* symphony. 4th movement.
Allegro ma non troppo.

Flauto I.
Oboi.
Clarinetti in B \flat .
Fagotti.
Corno in B \flat basso.
Violino I.
Violino II.
Violoncello & Contrabasso.

ich wan - ke nicht, mich stärkt die Pflicht der treu - en Gat - ten - lie - be, ich

46. Beethoven, Violin concerto. 3rd movement.
Allegro.

Oboe I.
Clarinetto I in A.
Fagotti.
Corni in D.
Violino Solo.
Violino I.
Violino II.
Viola.
Violoncello & Contrabasso.

Musical score for a symphony, measures 47-52. The score is in D major (two sharps) and 4/4 time. It features a piano introduction with a melody in the upper strings and woodwinds, and a more active bass line. Dynamics include *p* (piano) and *f* (forte).

47. Goldmark, 'Country wedding', symphony. (Serenade.) (By permission of Schott's Söhne, Mainz.)

Allegro moderato scherzando.

Musical score for 'Country wedding' by Goldmark, measures 47-52. The score is in D major (two sharps) and 4/4 time. It features a piano introduction with a melody in the upper strings and woodwinds, and a more active bass line. Dynamics include *p* (piano) and *f* (forte).

Oboi. *p*
 Clarineti in A. *Solo. a tempo p*
 Fagotti. *p*
 Corno I in F.
 Violino I. *p*
 Violino II. *p*
 Viola. *p*
 Violoncello. *p*
 Contrabbasso. *p*

First system of musical notation, measures 1-6. The score includes staves for Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature is one sharp (F#). The first system shows the beginning of a piece with various dynamics and articulations.

Measures 1-6:

- Violin I: Measures 1-2 are rests. Measure 3 has a *mf* dynamic. Measures 4-6 show a melodic line with slurs and ties.
- Violin II: Measures 1-2 show a complex rhythmic pattern with slurs. Measure 3 is a rest. Measures 4-6 are rests.
- Viola: Measures 1-2 are rests. Measure 3 has a *mf* dynamic. Measures 4-6 show a melodic line with slurs and ties.
- Violoncello: Measures 1-2 are rests. Measure 3 has a *mf* dynamic. Measures 4-6 show a melodic line with slurs and ties.
- Double Bass: Measures 1-2 are rests. Measure 3 has a *mf* dynamic. Measures 4-6 show a melodic line with slurs and ties.

Second system of musical notation, measures 7-12. The score includes staves for Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature is one sharp (F#). The second system continues the piece with various dynamics and articulations.

Measures 7-12:

- Violin I: Measures 7-8 are marked *stacc.* and *f*. Measures 9-10 show a melodic line with slurs and ties. Measure 11 is marked *f*. Measure 12 is marked *f* and *stacc.*
- Violin II: Measures 7-8 are rests. Measure 9 is marked *f* and *stacc.* Measures 10-12 show a melodic line with slurs and ties.
- Viola: Measures 7-8 are rests. Measure 9 is marked *f* and *stacc.* Measures 10-12 show a melodic line with slurs and ties.
- Violoncello: Measures 7-8 are rests. Measure 9 is marked *f* and *stacc.* Measures 10-12 show a melodic line with slurs and ties.
- Double Bass: Measures 7-8 are rests. Measure 9 is marked *f* and *stacc.* Measures 10-12 show a melodic line with slurs and ties.

48. Wagner, A Faust overture. (By permission of Breitkopf & Härtel, Leipzig.)

Sehr bewegt.

Oboe I. *p* *f* *p* *f* *ausdrucksvoll* *p*

Fagotti. *pp*

Corno I. II. in E. *p* *p* *più* *pp*

Corno III. IV. in D. *p*

Violino I. *p* *p* *pp* *dim* *pp* *p*

Violino II. *p* *p* *pp* *dim* *pp* *p*

Viola. *p* *p* *pp* *dim* *pp* *p*

Violoncello. *p* *p* *pp* *dim* *pp* *p*

Contrabasso. *p* *pp* *p* *p* *pp* *p*

49. Schumann, E♭ symphony. 3rd movement.

Nicht schnell.

Oboi. *p dolce*

Clarineti in B♭. *p dolce*

Fagotti. *p dolce* *pp*

Corno in E♭. *p dolce* *pp*

Violino I. *p dolce* *pp*

Violino II. *p* *pp*

Viola I. *p* *pp*

Viola II. *p* *pp*

Violoncello. *pizz.* *p*

50. Schubert, Symphony in C. 2nd movement.

Andante. Solo.

Oboe I. *pp*

Clarineti in A.

Fagotti.

Corni in C.

Violino I. *pizz. pp*

Violino II. *pizz. pp*

Viola. *pizz. pp*

Violoncello. *pizz. pp* Solo. *arco pp*

Contrabasso. *pizz. pp*

Andante. Solo. *p* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Flauto I.

Clarineti in A.

Corni III.IV. in G.

Corno inglese.

Fagotti.

Violino I.

Violino II.

Viola.

Violoncello & Contrabasso.

Corno I in E.

Triangolo.

*) This solo is often played by the oboe.

*) Rossini has oddly enough written the English-horn part in the bass clef as a non-transposing instrument. Thus:

English-horn

Sounding an octave higher.

D. & F. 5

The first system of the musical score consists of ten staves. The top staff is a single melodic line with a treble clef and a key signature of one sharp (F#), featuring a series of sixteenth-note runs. The second staff is a single melodic line with a bass clef and a key signature of one flat (Bb), containing whole notes and rests. The third staff is a single melodic line with a treble clef and a key signature of one sharp (F#), featuring a series of eighth-note runs. The fourth staff is a single melodic line with a bass clef and a key signature of one sharp (F#), featuring a series of eighth-note runs. The fifth staff is a single melodic line with a treble clef and a key signature of one sharp (F#), featuring a series of eighth-note runs. The sixth staff is a single melodic line with a bass clef and a key signature of one sharp (F#), featuring a series of eighth-note runs. The seventh staff is a single melodic line with a treble clef and a key signature of one sharp (F#), featuring a series of eighth-note runs. The eighth staff is a single melodic line with a bass clef and a key signature of one sharp (F#), featuring a series of eighth-note runs. The ninth staff is a single melodic line with a treble clef and a key signature of one sharp (F#), featuring a series of eighth-note runs. The tenth staff is a single melodic line with a bass clef and a key signature of one sharp (F#), featuring a series of eighth-note runs.

The second system of the musical score consists of ten staves. The top staff is a single melodic line with a treble clef and a key signature of one sharp (F#), featuring a series of sixteenth-note runs. The second staff is a single melodic line with a bass clef and a key signature of one flat (Bb), containing whole notes and rests. The third staff is a single melodic line with a treble clef and a key signature of one sharp (F#), featuring a series of eighth-note runs. The fourth staff is a single melodic line with a bass clef and a key signature of one sharp (F#), featuring a series of eighth-note runs. The fifth staff is a single melodic line with a treble clef and a key signature of one sharp (F#), featuring a series of eighth-note runs. The sixth staff is a single melodic line with a bass clef and a key signature of one sharp (F#), featuring a series of eighth-note runs. The seventh staff is a single melodic line with a treble clef and a key signature of one sharp (F#), featuring a series of eighth-note runs. The eighth staff is a single melodic line with a bass clef and a key signature of one sharp (F#), featuring a series of eighth-note runs. The ninth staff is a single melodic line with a treble clef and a key signature of one sharp (F#), featuring a series of eighth-note runs. The tenth staff is a single melodic line with a bass clef and a key signature of one sharp (F#), featuring a series of eighth-note runs.

The first system of the musical score, measures 1-5, features a complex arrangement of instruments. The top staff (treble clef, key of D major) contains a rapid, ascending and descending melodic line with many beamed sixteenth notes. The second staff (treble clef, key of B-flat major) is mostly silent, with a few notes in measure 5. The third staff (treble clef, key of D major) plays a series of half notes with long slurs. The fourth staff (treble clef, key of D major) features a triplet of eighth notes in measure 1, followed by eighth notes. The fifth staff (bass clef, key of D major) plays a series of half notes with long slurs. The sixth staff (treble clef, key of D major) plays a series of eighth notes. The seventh staff (treble clef, key of D major) plays a series of eighth notes. The eighth staff (bass clef, key of D major) plays a series of eighth notes. The ninth staff (bass clef, key of D major) plays a series of eighth notes. The tenth staff (bass clef, key of D major) plays a series of eighth notes.

The second system of the musical score, measures 6-10, continues the complex arrangement. The top staff (treble clef, key of D major) features a trill in measure 6, followed by a rapid, ascending and descending melodic line. The second staff (treble clef, key of B-flat major) plays a series of half notes with long slurs. The third staff (treble clef, key of D major) features a triplet of eighth notes in measure 6, followed by eighth notes. The fourth staff (bass clef, key of D major) plays a series of half notes with long slurs. The fifth staff (bass clef, key of D major) plays a series of eighth notes. The sixth staff (treble clef, key of D major) plays a series of eighth notes. The seventh staff (bass clef, key of D major) plays a series of eighth notes. The eighth staff (bass clef, key of D major) plays a series of eighth notes. The ninth staff (bass clef, key of D major) plays a series of eighth notes. The tenth staff (bass clef, key of D major) plays a series of eighth notes.

Pauken in C.

52. Wagner, 'Siegfried'. (Full score p. 375.) (By permission of Schott's Söhne, Mainz.)

Mässig. Lebhaft. Im Zeitmass.

Oboi. *p* *cresc.* *f* *ff* *ff*

Clarinetten in B \flat . *p* *cresc.* *f* *ff* *f* *ausdrucksroll*

Fagotto II. *p* *cresc.* *f* *ff*

Corni I. II. in F. *p* *cresc.* *f* *ff*

Corni III. IV. in F. *p* *cresc.* *f* *ff*

Violino I. *ff* *pizz.* *arco* *ff*

Violino II. *ff* *pizz.* *arco* *ff*

Viola. *ff* *ff*

Siegfried. So sang' ich mir Leben aus süssesten Lip-pen, Soll' ich auch ster - bend ver - gehn!

Violoncello. *ff*

53. Schumann, D-minor symphony.

Ziemlich langsam.

Oboe I. Solo. *p* (*ausdrucksroll*) *dim.*

Clarinetten in B \flat . *f* *p* *dim.*

Fagotti. *f* *p* *dim.*

Corni III. IV. in D. *f* *p*

Violino I. *pizz.* *p* *dim.*

Violino II. *pizz.* *p* *dim.*

Viola. *pizz.* *p* *dim.* *arco* *p*

Violoncello I. Solo. *p* *pizz.* *dim.*

Violoncello II. *p* *arco* *p*

Contrabasso. *p*

Cf. also Mozart, E \flat symphony. Minuet trio and finale, bars 79—91.

54. Wagner, 'Götterdämmerung'. (Full score 239.) (By permission of Schott's Söhne, Mainz.)

Langsam. *Langsamer werdend.*

Clar. I. II. in B \flat . *p* *dim.* *pp*

Clarinetto III. in B \flat . *p* *dim.* *pp*

Corno inglese. *p*

Clarinetto basso. in B \flat . *p* *dim.* *pp*

Corni I. II. in F. *p* *con Sordino*

Corni III. IV. in F. *p* *con Sordino*

Violino I. *p* *pizz.* *sf*

Violino II. *p* *pizz.* *sf*

Viola. *p* *pizz.* *sf*

Violoncello. *p* *sf*

Brünhilde schreit heftig auf und sinkt in Siegfrieds Arme nieder, er lässt die Machtlose auf eine Steinbank niedergleiten.

55. Wagner, 'Walküre'. (Full score 19.) (By permission of Schott's Söhne, Mainz.)

Clarinetti in A. *p* *p*

Corno inglese. *p* *p* *p* *p*

Fagotto I. *p* *p* *p* *p*

Corno I in F. *p (sehr weich)* *più p* *pp*

Corno II in E. *p (sehr weich)*

Corno III. IV. in E. *p (sehr weich)*

Violino I. *p* *p*

Violino II. *p* *p*

Violoncello & Contrabasso. *p (sehr weich und ausdrucksvoll)*

56. Beethoven, 'Coriolanus', overture.

Allegro con brio.

[illegible]This image shows a page of musical notation for a piano score. The score is written on ten staves, organized into five systems of two staves each. The key signature is B-flat major (two flats), and the time signature is 2/4. The notation includes a variety of musical elements: melodic lines with slurs and ties, harmonic accompaniment with chords and arpeggios, and a prominent bass line in the lower staves. Dynamic markings such as *ff* (fortissimo) and *p* (piano) are used throughout to indicate changes in volume. The score is presented in a clear, professional layout with standard musical notation symbols.

[illegible]

57. Nicolai, 'Merry wives of Windsor', overture.

Allegro.

Flauto piccolo .

Flauto I.

Oboi .

Clarineti in C.

Corni I. II.
in F.

Corno III in C.

Violino I.
divisi.

Violino II.
divisi.

Viola.

Violoncello.

Musical score for a symphony, page 42. The score is in 2/4 time and features a piano (*p*) dynamic. It includes staves for Oboe, Clarinet in C, Bassoon, Horn in C, Violin I, Violin II, Viola, and Cello/Double Bass. The music is characterized by rapid sixteenth-note passages in the strings and woodwinds, with some staccato (*stacc.*) and pizzicato (*pizz.*) markings in the lower strings.

58. Schubert, Symphony in C, No. 7. 4th movement.

Allegro vivace.

Musical score for Schubert's Symphony in C, No. 7, 4th movement. The score is in 2/4 time and features a forte (*f*) dynamic. It includes staves for Oboe, Clarinet in C, Bassoon, Horn in C, Violin I, Violin II, Viola, and Cello/Double Bass. The music is characterized by rapid sixteenth-note passages in the strings and woodwinds, with some staccato (*stacc.*) and pizzicato (*pizz.*) markings in the lower strings.

Musical score for Wagner's 'A Faust overture'. The score is written for a full orchestra, including Flutes, Oboes, Clarinets in B-flat, Bassoons I and II, Bassoon III, Horns I and II in F, Horn III in D, Violins I and II, Viola, and Violoncello & Contrabass. The music is in 3/4 time and features a complex arrangement of woodwinds and strings. The score includes dynamic markings such as *p* (piano), *fp* (fortissimo piano), and *fp* (fortissimo). The woodwinds play a melodic line, while the strings provide a rhythmic and harmonic foundation.

59. Wagner. 'A Faust overture. (By permission of Breitkopf & Härtel, Leipzig.)

Sehr bewegt.

Musical score for Wagner's 'A Faust overture', showing the woodwind and string parts. The score is written for a full orchestra, including Flutes, Oboes, Clarinets in B-flat, Bassoons I and II, Bassoon III, Horns I and II in F, Horn III in D, Violins I and II, Viola, and Violoncello & Contrabass. The music is in 3/4 time and features a complex arrangement of woodwinds and strings. The score includes dynamic markings such as *p* (piano), *fp* (fortissimo piano), and *fp* (fortissimo). The woodwinds play a melodic line, while the strings provide a rhythmic and harmonic foundation.

Flauti. *p* (*zart*)
 Oboi. *p*
 Clarinetti in B \flat . *p*
 Fagotti I. II. (*zart*) *p*
 Fagotto III. (*zart*) *p*
 Corni I. II. in F. *pp*
 Corno III. in D. *p*
 Violino I. *dimin.* *p*
 Violino II. *dimin.* *p*
 Viola *dimin.* *p*
 Violoncello & Contrabasso. *dimin.* *p*

60. Wagner, 'Tristan and Isolde'. (Full score p. 317.) (By permission of Breitkopf & Härtel, Leipzig.)
 (Kurwenal: „Im Schein der alten Sonne, darin von Tod und Wunden du selig sollst gesunden.“)
 Sehr allmählich ein wenig zurückhaltend.

Mässig langsam.

Oboi. *p zart*

Clarinet. I in B \flat .

Clarinetto basso in B \flat .

Corni I, II. in F.

Corno III in F.

Corno IV in F.

Violino I.

Violino II.

Viola.

Kurwenal. (Er schmiegt sich an Tristan's Brust.)
 sun - den.

Violoncello.

Contrabasso.

(ausdrucksvoll)

più p

più p

più p

più p

più p

Tristan.
 Dünkt dich das?

D. & F. 5

61. Weber, 'Oberon'. (No. 22, finale.)

Allegro.

Oboi.

Clarineti
in B \flat .

Corni I. II.
in D.

Corni III. IV.
in D.

Violino I.

Violino II.

Viola.

Tenöre.

Bässe.

Violoncello &
Contrabasso.

CHOR.

Horch!

pizz.

pizz.

pizz.

pizz.

Welch Wunder klingen, horch, wo - her kommt der Ton? horch,

a. 2 arco

arco

arco

arco

p

p

je-der Fuss muss springen in lustgem Tanz hier schön, jeder Fuss muss springen

62. Spohr, 'Jessonda', overture.

Moderato.

Flauti. *pp*

Oboi. *pp*

Clarineti in A. *pp*

Fagotti. *pp*

Corno in Eb. *pp* Solo. *p*

Violino I. *pizz.* *p*

Violino II. *pizz.* *p*

Viola. *pizz.* *p*

Violoncello & Contrabbasso. *a 2 pizz.* *p*

63. Beethoven, '9th Symphony'. 2nd movement.

Adagio.

47

Adagio.

Flauti.

Clarinetti
in B \flat .

Fagotti.

Corno IV.

Violino I.

Violino II.

Viola.

Violoncello &
Contrabbasso.

A musical score for the song "The Rose Tree" in 3/4 time, featuring a vocal melody and piano accompaniment. The score is written in G major (one sharp) and consists of 12 measures. The vocal line is on a single staff, and the piano accompaniment is on three staves (treble and bass clefs). The melody is simple and catchy, with a repeating pattern of eighth and sixteenth notes. The piano accompaniment provides a steady harmonic foundation with chords and moving lines in both hands. The score is presented in a clear, legible format with standard musical notation.

This musical score is for the song "The Rose Tree" from the opera "The Mikado". It is arranged for a full orchestra and voice. The score is in 2/4 time and the key signature has two flats (B-flat and E-flat). The vocal line is written for a male voice, likely the character Nanki-Poo. The orchestration includes strings (Violins I, Violins II, Violas, Cellos, and Double Basses), woodwinds (Flutes, Oboes, and Clarinets), and a brass section (Trumpets and Trombones). The score is divided into measures, with some measures containing rests for the voice. The tempo is marked "Moderato". The score is published by G. Schirmer, Inc. in New York.

*) Cf. part IV.

D. & F. 5

Etwas belebend, aber unmerklich. *poco riten. a tempo*

Oboe I. *sehr weich* *p* *pausare.*

Clarinetti in B \flat . *p*

Clarinetto basso in B \flat . *p sehr weich* *p*

Fagotto I. *p*

Fagotti II. III. *p*

Corno I. II. in F. *p* *(con Sordino)* *pp*

Violino I. *p* *(con Sordino)* *più p*

Violino II. *p* *(con Sordino)*

Viola. *p* *(con Sordino)*

Isolde. *pizz.* *p* *poco riten. a tempo*

Violoncello & Contrabasso. *p* *arco* *più p*

Doch uns-re Lie-be, heisst sie nicht Tris-tan und I-sol-de?

pp dolce *sehr zart.* *p sehr ausdr.*

pp *dolce* *a2*

più p *pp* *dolce* *Corno in E.*

(senza Sordino) *p*

(senza Sordino) *pp dolce* *poco cresc.*

(senza Sordino) *pp dolce*

p *pp*

Dies sü-ss-e Wört-lein: und, was es bin-det, der Lie-be Bund, wenn Tristan

Cb. *pp*

65. Wagner, 'Siegfried'.

49

(Siegfried hat das Herdfeuer zur hellsten Gluth angeacht.)

stürb! zer-stört' es nicht der Tod?

Voll. *pp*

mf

Ob.

Clarinetto I. II. in B \flat .

Clarinetto III. in B \flat .

Corno II in E.

Corni III. IV. in F.

Violino I.

Violino II. divisi.

Viola.

Mime.

Violoncello & Contrabasso.

Ob.

Clarinetto I. II. in B \flat .

Clarinetto III. in B \flat .

Corno II in E.

Corni III. IV. in F.

Violino I.

Violino II. divisi.

Viola.

Mime.

Violoncello & Contrabasso.

p *cresc.* **sf+* *sf+* *sf+*

p *cresc.* *cresc.* *p* *pizz.* *sf* *p* *sf* *p* *sf*

Nun ward ich so alt, wie Höll' und Wald, und hab nicht

See Beethoven, Pastoral symphony, scene at the Brook, 1 flute, 2 oboe, 2 cler. in B \flat , 2 bassoon, 2 horns in B \flat basso and strings.

66. Schubert, C-major symphony No. 7. 1st movement.

Allegro.

Flauti.

Ob.

Clarinetto in C.

Fagotti.

Corni in C basso.

Trombi.

Violino I.

Violino II.

Viola.

Violoncello.

Tromboni.

Contrabasso.

*) † denotes that the tone is to be stopped

D. & F. 5

Andante con moto.

Andante con moto.

Flauti.

Oboi.

Clarinetti in A.

Fagotti.

Corni in E.

Violino I.

Violino II.

Viola.

Violoncello & Contrabbasso.

[illegible]

68. Mendelssohn, 'A Midsummer Night's Dream', Nocturne.

Andante con moto.

Andante con moto.

Flauti.

Oboi.

Clarineti in A.

Fagotti.

Corni in E.

Violino I.

Violino II.

Viola.

Violoncello & Contrabbasso.

p

pp

p

p

p dolce

pp

pp

pp

a 2

pp

Recit.

Lento.

70. Mendelssohn, Violin-concerto.
Allegro molto vivace.

Cf. Beethoven symphony *E*₂, No. 3, Scherzo, bars 1—49.

pp

cresc.

p

dim.

dim.

dim.

dim.

dim.

dim.

71. Mendelssohn, 'Loreley', finale.

Allegro moderato.

Flauti.

Oboi.

Clarineti in A.

Fagotti.

Corno I, II. in A.

Corno III, IV. in C.

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

p

cresc.

p

Exercise III.

In this exercise one of the following instruments is to be treated as a solo instrument with accompaniment of strings and wood-wind with horns: Violin, viola, violoncello, flute, oboe, English-horn, clarinet (*B♭*), bass-clarinet, bassoon or horn. In scoring care must be taken not to make the accompaniment too powerful. If a wood-wind instrument or horn be playing a solo the same instrument is often omitted from the score. If, however, it is not so omitted, great care must be taken not to allow any similar instrument to play in the same register as the solo, except, of course, for a particular effect. Songs etc. may be thus arranged.

The following works may be studied to learn the possibilities of the solo instrument.

Violin-Concertos by Viotti, Rode, Kreutzer, Mozart, Beethoven, Spohr, Mendelssohn, Bruch, Joachim, Brahms.

Viola, Berlioz 'Harold symphony', Mozart (K.-V. 364) concertante symph. for violin and viola.

Violoncello, Goltermann, op. 51, 65; Schumann, op. 129; Volkmann, op. 33; Raff, op. 193; Julius Klengel, op. 4.

Flute, Mozart Concertos (K.-V. 313, 314, 315), Andante in *C*; Andersen, Concert pieces, op. 3; Manns, op. 32.

Oboe, Kalliwoda, op. 110; Lund, op. 10; Kiel, op. 14; Klughardt, op. 18.

Clarinet, Mozart Concerto in *A*; Crusell, op. 1, 5, 11; Weber, op. 73—74; Spohr, op. 26—27.

Bassoon, Mozart Concerto in *B♭*; Weber, op. 75; David, op. 12.

Horn, Mozart (K.-V. 412, 417, 447, 495; Weber, op. 45.

Exercise IV.

Strings and wood-wind and horns.

Here a freer use of the instruments is permitted, but if the previous examples have been well studied the pupil will have no difficulty in arranging pianoforte pieces,*) or in composing original works. The following list will be useful.

Em. Bach, 4 symph. (Peter's Edition).

Jos. Haydn, 6 symph. (Kistner, Leipzig).

Mozart, symphony. Köchel's Verzeichniss 16, 17, 22, 128, 132, 114, 130, 134, 18.

„ (various) „ „ 63, 99, 101, 113, 131, 251, 121, 477.

Beethoven, sefttet op. 20.

G. Onslow, octet op. 77.

All these works will afford study in score-reading.

*) Those mentioned in Part III, Ex. 1 will serve here also.

